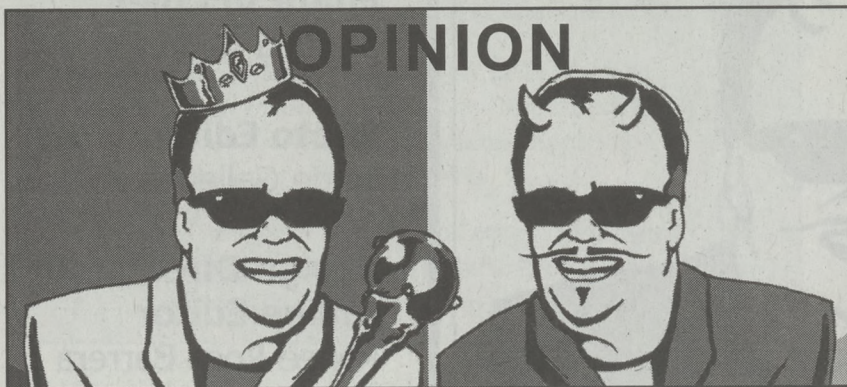


# The Valley Star

VOLUME 58, ISSUE NO. 2

SEPTEMBER 18, 2002

LOS ANGELES VALLEY COLLEGE



## Not Forgotten



A Valley College student lights a candle to commemorate the victims of Sept. 11 at Monarch Square for the first year memorial.

STAR PHOTO/JORGE GALLEGOS

## Valley College Reflects On September 11

BY DAYNA PRICE  
STAR REPORTER

As memorials were being set up and ceremonies were taking place all across the United States, Valley College was preparing its own Sept. 11 remembrance gathering, held around the campus flagpole at 11 a.m.

The Associated Student Union handed out flags to the assembled crowd.

The mood was somber for the more than 300 students and their families, faculty members and school neighbors as local fire department officials raised the American flag.

A solo performance by a Valley student echoed across the campus center as ASU treasurer Karapet Torosian opened the ceremony. Guest speakers included LAVC president Tyree

Wieder, who offered some words on the tragedy and how it affected the Valley College community. Political science teacher Anthony O'Regan applauded the efforts of President Bush and his administration. Finally, Alan Levine, psychology instructor, spoke of the aftermath America has gone through and the future we will face dealing with the 9/11 tragedy. ASU president Sam Kabushyan offered closing remarks.

A small crowd of ASU members and interested students held a candlelight vigil later in the evening. Memories of 9/11 were shared and, the crowd sang "America the Beautiful" and "God Bless America." Neighbors and others soon joined the vigil. The

See 'MEMORIALS' on p. 4

## Campus Renovations Continue

BY BEN JAURON  
NEWS EDITOR

Construction crews have fenced off the tennis courts and are preparing to rip out the asphalt to make way for a temporary financial aid and computer science building on the east of the campus center. Construction of the new building will begin in mid-October and could be completed by year's end.

"The exciting phase is about to begin," said project director Fred Parker of the URS Corporation. URS and campus officials are now finalizing the layout for all upcoming renovations, and will soon have an idea what the campus will look like.

The state bond funding from Proposition A, passed in April 2001, has been at work at Valley College since earlier this year and will be for several years to come. Valley received \$165 million of the \$1.2 billion that was allocated district-wide and is "on budget and on schedule," according to Parker. Summer renovations include the demolition of the bungalow restroom and the erection of a new facility in its place between bungalows 53 and 66.

Upcoming plans include the construction of a new "Allied Health Sciences" building that will house the biology, chemistry, physics, anthropology, nursing, respiratory therapy and possibly Earth science departments. The new building will most likely be located on the south end of campus and will be either two or

“Upcoming plans include the construction of a new “Allied Health Sciences” building... Designs also call for financial aid and computer sciences to move into more modern facilities.”

three stories. Designs also call for financial aid and computer science to move into more modern facilities and a new gymnasium complex will combine the North and South Gyms and the gymnastics center. The bungalows will also be destroyed to provide more parking.

Perhaps the most controversial of the new construction plans is the demolition of

the library. Head librarian David May says that library renovation is "long overdue," but also says that he's "anxious to see how an architect would get a building to work in that space."

The proposal is to build the new library in the center of the quad in front of the Campus Center, but these plans are only in the preliminary stages and not scheduled to begin until the fall of 2003. Parker says that when it does begin, the library construction "short and quick... 18 to 20 months."

Long-term plans include three new entrances for the campus, one on Ethel and Burbank, one on Ethel and Oxnard, and the Fulton and Hatteras entrance will be "totally different," said Parker. There are also plans to connect all parking lots so students don't have to drive back onto the street if the lot is full. Pavement surfaces will be repaired as well.

"We would like to thank the community for being so patient and understanding," Parker said, "and we hope they continue to be supportive of the Proposition A bond program."

More information on campus revitalization can be found at the college website, lavc.edu.



STAR PHOTO/TAMMY ABBOTT

Food was plentiful in Olvera St. for the Mexican Independence Day celebration. SEE PG. 6

## Writing Center Named for Marvin Zuckerman

BY ARLENE MEJIA  
STAR REPORTER

The writing center has been renamed for Marvin S. Zuckerman, in honor of Zuckerman's retirement in June and in recognition of the level of support and advocacy he demonstrated on behalf of the center during his career as dean of academic affairs.

"It's kind of a pleasant surprise," said Zuckerman. "I feel a little undeserved because I didn't do much."

Zuckerman was always involved

in the development of the writing center. As chair of the English department and with the help of an outside grant, he was instrumental in initiating the center's relocation from the conference room to the two new rooms.

After he became dean he made sure the writing center wouldn't run out of money and was always a strong support.

Located in Humanities rooms 100 and 102, the center has been serving students for almost 10 years, providing

See 'ZUCKERMAN' on p. 4

Due to some reporting errors in last week's edition of the Valley Star, the news editor would like to make the following corrections. The kitten Trooper, in the "Rights Group Fights for Cats" story, was found and cared for by Charleen Sweeney, president of Forgotten Animals of Los Angeles Rescue League. Actors and Others for Animals had nothing to do with the kitten's rescue or recovery, as was reported last week. The story also reported that 22 known incidents of cruel and negligent acts have been committed against campus cats in the past 18 months. This information comes from Forgotten Animals and not Actors and Others.

Furthermore, College Sheriff Randy Tuinstra was interviewed for the story last week but was not quoted. Monday

he said that there is no evidence of cats being abused on campus. "I would love to catch somebody trying to be cruel to an animal, because I would take them to jail," Tuinstra said.

Finally, a tax-deductible donation can be made to the Forgotten Animals of Los Angeles Rescue League on behalf of Trooper or any other of their animals. The organization can be reached at,

Forgotten Animals of Los Angeles  
P.O. Box 2285  
Toluca Lake, CA 91602

- BEN JAURON - NEWS EDITOR



# 2 Opinion

point  
counterpoint  
.....

## The Likeness of Leykis



COURTESY OF DYLAN HAY-CHAPMAN



STAR PHOTO/SALVADOR AGUILAR

BY STERLING ANDREWS

**D**iogenes, you may extinguish your lantern; we've found you an honest man.

From Leykis 101 (the "academic tutorial" that teaches men how to get laid with minimal effort) to Flash Fridays (when devoted female listeners bare their breasts on the freeways to men with their car headlights on), the Tom Leykis show is both profoundly educational and heartily entertaining. The host not only possesses fantastic argumentation and debate skills, his wit

is sharp and his honesty is raw.

"The man objectifies women!" A girl friend of mine once protested after refusing to listen to the show (in my car). Yeah, so? I respond-

“By accepting how men think and what their intentions truly are women can learn to avoid situations where they might be treated differently than they expect.”

ed. Don't all men?

According to Leykis (and I have to side with him on this) most men tell women that they truly DO care about our personalities and don't think of us as just rumps and racks - and although a very small percentage might be telling the truth, a man's libido is visually stimulated, period. That's why we have pornography, that's why we have gentlemen's clubs, and that's why men approach women thinking about what they'd look like naked. That isn't to say that men are incapable of falling in love with a woman's wit or heart - I'm sure it happens every once in a while; but a man simply does not look at a woman from across a bar or club and think "hey... she looks smart!"

"It's the radio talk program that teaches men how to get more tail, but more importantly, it teaches women how men think," says Leykis during his introduction to Leykis 101. The show is clearly not intended to teach men how to find long-term relationships - it just shows them the easiest way to get what they want.

See 'ANDREWS' on p.5

BY CATHLEEN KENNEDY

“I'm not here to change the world,” Leykis said. “This is a job, not an ego trip.” Tom Leykis is a big guy with a mammoth mouth and an enormous ego that leaves him floating around so high he should be a balloon in the Macy's Thanksgiving Day Parade. As long as people are talking about him, he seems satisfied. Even this article should make him happy. Leykis is a waste of radio airplay.

The nationally syndicated talk show host contributes to what is wrong with our modern culture. Denying the sincerity of people's motives and actions, he is a culture that preys on the weak. He is the “Richard Simmons” of the Millennium but instead of motivating people to lose weight he motivates losers to be losers.

“Guys, if you are a 97.1 worshiper you are a loser.”

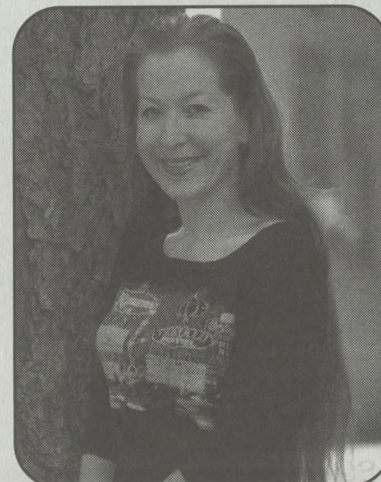
Guys, if you are a 97.1 worshiper you are a loser.

This shock jock's advice is not worthy, healthy, moral, or acceptable. This is a man who has been married four times and was accused of assaulting and threatening to kill his wife.

Boiled down, he is a woman hater and for a simple thrill and the sake of cheap entertainment, he continually degrades females. “I'm accustomed to getting fellatio a couple of times a week. I'm accustomed to bending somebody over and banging the living crap out of them,” Leykis broadcasted. “It's reality. This is how you do it. I mean men want to get laid. We're not here to-to-to get to know you.”

Reality? Please. It's obvious that Leykis is very unhappy with himself; he may even be considered a therapist's wet dream. This strongly opinionated man has brought the free love theory to our decade. He wants the world to run around having lots of sex, with no commitment, no strings attached. The hippies somehow made it seemed harmless; Leykis gives the theory a shameful effect.

See 'KENNEDY' on p. 5



STAR PHOTO/SALVADOR AGUILAR

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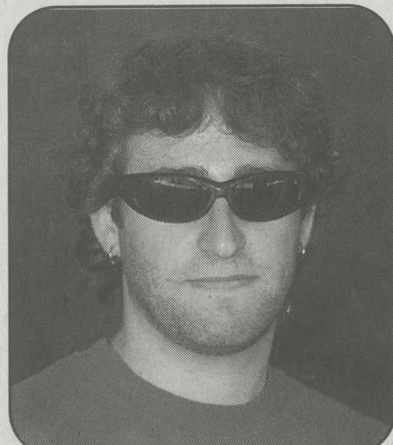
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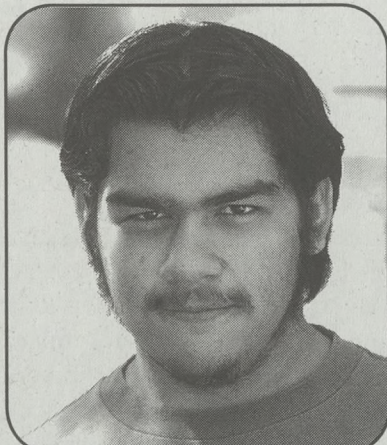
# Tom Leykis: Do you *care*?

BY JORGE GALLEGOS AND TAMMY ABBOTT



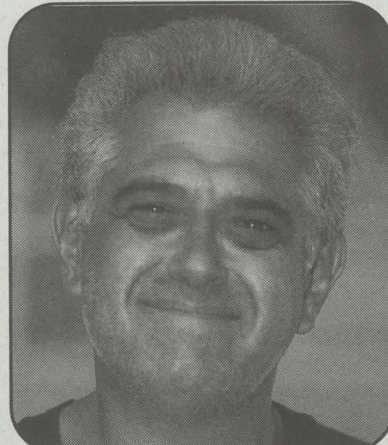
“He backs men in society that's becoming feminist.”

Danny Rukisin



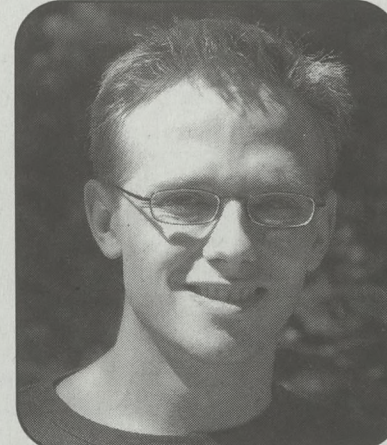
“He's intelligent and realistic. Heloooo Tom!”

Hezir Maldonado



“He's obnoxious.”

Robert Finkel



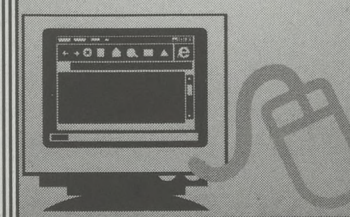
“Tom Leykis is very opinionated. His arguments are one-sided which doesn't allow room for another person's opinion.”

Darin French

Campus View

**e-mail**  
TheValleyStar  
@yahoo.com

**read online**  
lavalleystar.com





# Valley Life

3

## campus

- 18 11:45 a.m. - Health Lecture - CC104  
1:00 p.m. - Curriculum Committee - Faculty Lounge  
1:45 p.m. - Student Services Committee - CCR
- 19 11:30 a.m. - Maria Royce, *Cello Spectrum: Past Present and Future* - Music Recital Hall  
1:00 - 4:00 p.m. - Freshman/Sophomore Program - Fireside Room
- 22 7:00 p.m. - Planetarium Lecture - Planetarium  
1:00 - 4:00 p.m. - Freshman/Sophomore Program - Fireside Room

## VACANCY: ASU

Represent student needs and develop leadership skills! Apply for a position on the Associated Student Union Executive Council:

- ★ **Commissioner of Athletics** - Promote athletic events, plan and implement Homecoming activities.
- ★ **Commissioner of Ethnic and Cultural Affairs** - Work with clubs, students and departments to create events that increase cultural diversity consistent with the goals of ASU and college policies.
- ★ **Commissioner of Evening Division** - Represent the needs of evening students and develop programs in which evening students can participate.
- ★ **Commissioner of Fine Arts** - Support and promote the fine arts programs and implement activities.
- ★ **Commissioner of Public Relations** - Publicize ASU activities on campus by creating posters and flyers and communicate with the campus newspaper.
- ★ **Commissioner of Student and Social Affairs** - Plan and implement events to create an atmosphere social awareness.
- ★ **Chief Justice** - Investigate any inappropriate behavior by members of the Executive Council or Inter Club Council.
- ★ **Parliamentarian** - Advise the President in matters of parliamentary procedures during Executive Council meetings.

Pick up an application in the ASU office in Campus Center 102. All applications are due Sept. 20 at 4 p.m.

## English 253 • Music to Students' Ears

BY STERLING ANDREWS  
EDITOR IN CHIEF

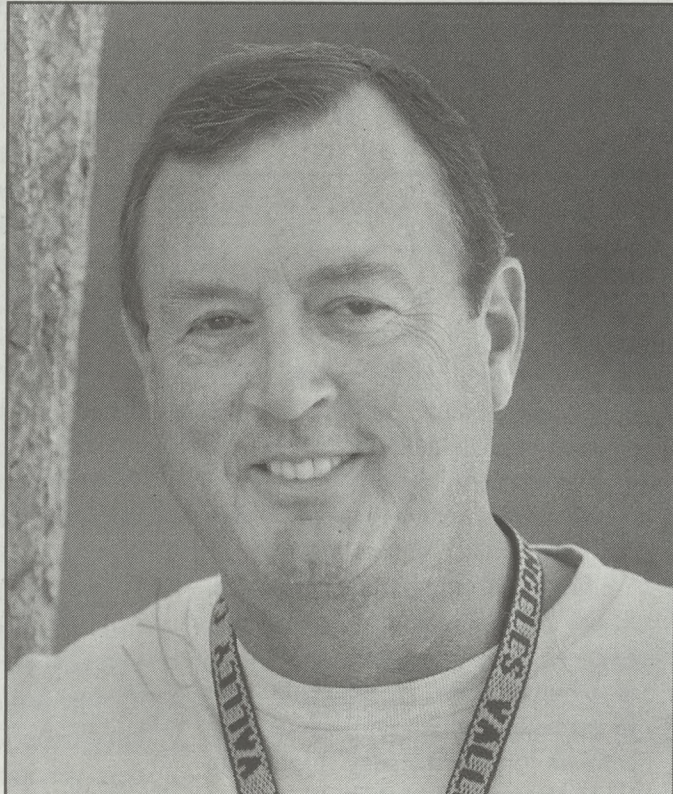
It is 6:30 on a Wednesday evening. The door to Humanities classroom 113 bursts open and a flood of creative writing students pours into the main hallway; the few of us that had waited outside the door for the class to end squirm through the crowd and quietly take our seats in the empty room.

The classroom is quiet but for the low voices of leftover students crowding the instructor with questions; occasionally, the pulsating roar of hallway traffic whips about the walls until the door's closing weight pulls the sound out of the room with a dull, metallic thunk.

The big screen TV - by far the most modern object in the class - is worn and scratched; an eight point star has been etched into the plastic screen and smudges of white chalk are spat about its black plastic body. A neat blue story arc with four blocked sections spans the faded chalkboard. The first two blocks are filled in with character names, conflicts, arias and duets marked in white chalk; the remaining two are empty. All that is written beneath it: Scene: Paris; Time: December 24, 1834; Environment: Survival; lone among the ruins.

Suddenly, the room is packed. A young woman enters barely three minutes late and searches for a vacant seat. Students chatter away; some are dying to talk about what they already know, others remain quiet -- but most don't really know what to expect; they have no idea that English 102 has merged with English 253: Opera as Literature.

For 14 years, Dr. William Wallis has



STAR PHOTO/STERLING ANDREWS

Dr. William Wallis

“True love never runs deep in a serious opera. Opera is about sexual passion. - Dr. William Wallis”

taught the course he created at Valley College. Coupling his love for literature with his experience as an operatic tenor, Wallis began teaching opera as literature after moving back to the United States from Europe, where he directed and sung operas for several years.

“Ladies,” he says. “Opera is about you. It is one of the great Italian art forms, and so it involves the worship of women. It is very much about sex - that’s what keeps people coming back. You never hear about true love in opera - true love never runs deep in a serious opera. Opera is about sexual passion. This is pretty sexy, gentlemen.”

Wallis says that although he loves all of his classes, opera as literature is the one he is most passionate about, and that his love for opera is what inspired him to offer the course.

“I’ve written operas and directed them and designed sets and performed -- I only teach operas that I’ve sung,” says Wallis, adding with a smile “The tenor role - not the soprano.”

Within the course, students explore the literary aspects of operas illustrated by the dramatic and musical elements as well as how each piece of a production works together within the opera.

“I’m very lucky to be teaching at Valley,” says Wallis, whose Selected

Poems was nominated for the Pulitzer Prize in 2000. “I’m not sure I’d leave, even if I’d won the Pulitzer. I’m happy, my family is happy, and there are a lot of wonderful people teaching here.”

See ‘OPERA CLASS’ on p. 4

## The Alpha and Omega of Puccini



COURTESY OF THE LOS ANGELES OPERA

## Playing It Safe

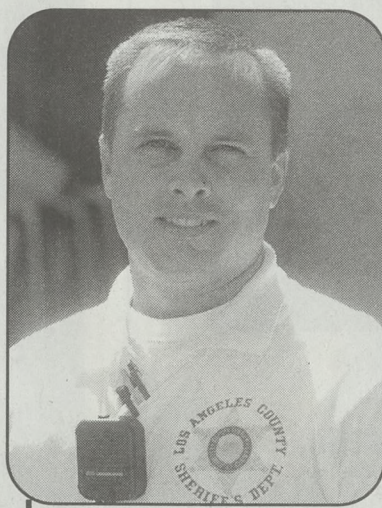
BY DEP. RANDY TUINSTRA  
SPECIAL TO THE STAR

It’s the beginning of the fall semester. You rush out of the house, already running late for your first class, battle traffic all the way to school, and finally find an open parking spot seemingly miles away from your classroom. You hurry to class and do your best to pay attention to the instructor. Between classes, you leave your backpack on your desk and pop out of the room for five minutes to use the bathroom. When you return, your backpack is gone. Once your day is done, you walk wearily back to your car only to find the passenger window shattered; your CDs are no longer on the passenger floorboard where you left them, and your cell phone is gone from the center console. What a day to forget! Unbelievable, but true.

Both theft situations - referred to as “opportunity crimes” -- are the most common at Valley College. You would hate to think that someone would steal your things even if you left them for a few minutes, but the main reason theft occurs on campus is that the opportunity is there. If you leave personal items lying around, either on a desk or in plain view inside your vehicle, it’s almost guaranteed not to be there when you return.

Even if you’re running late for class, take the time to secure your personal items.

If you follow these few tips, you are less likely to become a victim of theft on and off the college campus.



STAR PHOTO/SALVADOR AGUILAR

★ Either take your cell phone with you or put it in the glove box. Additionally, leaving a cell phone charger plugged into the cigarette lighter leads would-be-thieves to believe a phone is in the vehicle.

★ Do not leave money - even loose change - in plain view from the outside.

★ Place all personal property - CDs, clothing, books, etc. --- in the trunk or hatchback. If you do not have a trunk, cover your belongings with a blanket or towel.

★ Always lock your car doors. It’s surprising how many students forget this simple step.

★ When you go to the restroom, take your belongings with you or leave them with a trustworthy friend. Never leave any items unattended.

BY WILLIAM WALLIS AND TINA PARPAR  
SPECIAL TO THE STAR

The opera review written by Dr. William Wallis and his former student begins an occasional look at the L.A. Opera. The Valley Star will publish reviews written by English 253 students under the direction of Dr. Wallis.

The Los Angeles Opera Company, very much at the beginning of building its artistic reputation in the eyes of the international world of opera, has now among its noteworthy accomplishments a production featuring a newly composed ending for the final scene of Giacomo Puccini’s final opera, Turandot.

It is, in short, a first for the young company, but it will not be the last such experiment with unfinished operatic masterpieces. In fact, two more are planned in the coming seasons, both the efforts of Luciano Berio, the contemporary eclectic composer of *Sinfonia* and other multi-layered works often deriving their complex form from other composers, especially Mahler and Strauss, though the French Impressionists are also to his liking, especially among them Debussy.

These composers, all of whose work Puccini heard and admired, were evident in the new final scene at the premier. Berio’s new orchestration of Monteverdi’s *The Coronation of Poppea* for the LAO 2002-2003 season is expected. In addition, the composer is writing a new opera to star LAO’s artistic director Plácido Domingo. New operas by major composers are to be treasured, and it is lovely to have this new work to look forward to.

In an era which has specialized in the restoration of classic architecture and painting, why should talented hierophants not repair and recreate incomplete works of the music theater?

It is well known that Puccini died of throat cancer before finishing the final scene, a love duet, of which he left only the vaguest hints to its musical form. Toscanini, who had spoken with the composer only weeks before his death, arranged for a student of Puccini (and a teacher in the Milan Conservatory), Franco Alfano, to finish the opera. This he did, using musical material already established in the opera.

Not satisfied with the Alfano duet, Toscanini reduced it extensively, much to Alfano’s anger, and this version became to score that was released to the world for production. Now there is a new version which has nothing to do with Alfano and possibly very little to do with what Puccini would have done had his heart been able to withstand the cancer treatment of the time.

Yet, Berio’s work is remarkable and can justifiably be praised. Let us begin with the production at its premier on Saturday, May 25. It was, musically and vocally, a splendid night. Ken Nagano led the orchestra with consummate skill, never allowing the sometimes dense and modernist textures of Puccini’s greatest score to overpower the singers, although there was little chance of that anyway.

The typical Puccini soprano role, Liu, was sung by Hei-

See ‘OPERA REVIEW’ on p. 4

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## ‘Memorials’ *continued from page 2*

local fire department volunteered to raise the American flag and the crowd recited the pledge of allegiance.

“I came to Valley because the gathering is a worthwhile cause,” said fire department Captain Brian Rubino. “It’s important that everyone remembers the sacrifices that were made on that day.” He offered praise to the heroic fire fighters and police officers who perished in the attacks, as well as those that joined the rescue effort. He also reflected on how the events had changed the position of the Armed Forces across

the nation.

“The events definitely changed my family life, and my life on the whole,” said Armatage, a paramedic, who preferred not to release his first name. “It is wonderful that Valley College did this to recognize the victims and heroes of 9/11.” He added that, since the attacks, his wife Kathy worries about him a lot more.

The ASU stated that they will offer their support at Valley for years to come, and there will be another 9/11 gathering next year.

## ‘Zuckerman’ *continued from page 1*

one-on-one writing conferences with honor student tutors, free computer use and a lot of guidance from the staff.

“I like it because they have programs where you can check your homework,” said one student.

“Students can come for support and learn in a guided environment,” said writing center Director Deborah L. Harrington. “They are allowed to make mistakes.”

The writing center also offers free computer use to 30 I-Mac computers and Internet access in room

H102.

When visiting the writing center, students must present a valid Valley College ID and a current enrollment fee receipt. The center’s hours are Monday, Tuesday, and Thursday from 10 a.m. to 7 p.m., Wednesday from noon to 8 p.m. and Friday by appointment from 10 a.m. to noon.

Zuckerman is enjoying his retirement, and can still be seen on campus on Wednesday nights in H111 teaching Yiddish 1.

## ‘Opera Review’ *continued from page 3*

kyung Hong, a house soprano at the Metropolitan Opera. Her burnished voice served the part well, and her slight figure accentuated the vulnerability of the character so that she won the premier evening audience’s heart.

The demanding spinto tenor role of Calaf featured the bright, stolid voice of Franco Farina. Neither his vocalism nor his acting was subtle, but the singer who can glean subtlety from this role is rare. One thinks of Franco Corelli, Jussi Bjorling, and our own Placido Domingo.

But the greatest challenges of the evening belong to the dramatic soprano who sings the title role. Audrey Stottler was equal to the task and not only in the forte passages. She summoned lovely piano tones when required and fitted her powerful instrument into the orchestra frame admirably.

The small but essential role of Timur was admirably sung and acted by Mexican bass Rosendo Flores, while the commedia dell’arte characters of Ping, Pang and Pong were quite beautifully performed by Alfredo Daza, Greg Fedderly, and Bruce Sledge.

In some ways we wished we could have experienced the final scene in concert version because of what we must now say about the stage setting, the lighting and the stage direction of the

production.

Director Gian-Carlo del Monaco treats his chorus -- one of this opera’s most interesting aspects -- as silly putty, herding them en masse here and there in a vague and impressionistic fashion in Act 1. In contrast, in Act 3, they are used quite effectively in the torture scene. Del Monaco’s stage direction generally did little to help the main characters define their purpose and in the case of Franco Farina, whose hysterics at the end of nessun dorma were quite distracting, did little to help an actor tone down worn and trite gestures.

The simple-minded sets and absolutely murky lighting in some scenes helped elucidate nothing aesthetically. Farina sang his aria in Act 3 in almost total darkness, which, considering his acting, may have been a blessing.

Still, in principle, it was not a desirable state of affairs.

The extraordinary musical and dramatic qualities of the final duet -- which must, we sense, be heard many times to fully appreciate -- were crippled by Del Monaco’s staging, which seemed based in some kind of static psycho-drama. At one point, Turandot waves a knife about, either

Threatening suicide or her suitor. It was never clear which. In the final,

quiet moments of the duet, she hesitates as she exits and extends her hand out to him. He reluctantly joins her. Hello? Is this Waiting for Godot?

There is also the matter of believable stage figures. The average viewer does not expect Dame Eva Turner to appear in the title role, svelt and striking, but Miss Stottler is quite heavy and was neither well costumed nor directed in such a way as to be believable in a very demanding role. I know that this is opera and the voice comes first, but even so the performer’s effectiveness should not suffer as Miss Stottlar’s did.

This bold and successful musical experiment deserved better support from its visual and dramatic counterparts. Opera fulfills itself only when all four of its constituents are integrated successfully in the performance medium.

Text and music were quite successful and this is cause for joy. Drama and visual elements were not adequate for this production, though the music and spectacle made the evening a pleasant one. We look forward to future performances in the Dorothy Chandler Pavillion, with its lovely fountains and scenic splendor in dynamic downtown Los Angeles. In this new ending lies the suggestion of exciting new beginnings.

## ‘Opera Class’ *continued from page 3*

After unpacking stacks of books and photocopied librettos, Wallis gently picks up the roll sheet and begins to call the names. He reads the role almost as if it is a libretto itself; his voice is liquid and warm and does not stumble over the ethnic names as other instructors sometimes do -- rather, he pronounces them fluidly as if he knew the list by heart. Students joke and laugh with him as he reads. “How do I know you?” He asks a student. “Have you had a class with me before?” The student shakes her head, to which Wallis replies dismissively: “It was another lifetime.”

“Make the late people welcome when they come in,” he calls through the noise. “Though,” he chuckles, “I don’t know where.” Once the attendance is finished and the required materials are disbursed to the students, the instructor straightens up behind his lectern. “May I have your attention for a moment?” He asks. Few hear him. Louder: “May I have your attention for

three hours?” The class responds in brief laughter and then full silence.

Wallis explains how the relationship in the Puccini opera La Boheme deals with so many real things -- jealousy, passion guilt, affairs, breakups; as we do in life, “Quite often the characters begin thinking ‘this is just sex’ but end up falling in love and battling with it.”

As he speaks, Wallis draws the attention of every student in the room. A woman whose tight dark bun and thin glasses reminds me of “Lilith” from the television show “Cheers” knots her brow, a sharp chin balanced on her thin hands, and barely moves but to blink for nearly fifteen minutes. It is hard to believe, after only a half an hour in the class, that opera could ever be seen as just music. A heavy debate over the moral character of Mimi -- the heroine of La Boheme -- breaks out between the instructor and a passionate female student in the front row; Wallis defends Mimi as if he had spent years not only

studying her, but truly loving her -- as if he had felt the coldness of her hands and wept at her bedside as she took her last breath countless times.

Students are then asked to close the dusty windows so that the sound does not disturb the classrooms across the courtyard. The windows are tight, the doors are shut, the video begins, and we are suddenly submerged in the curling tenor voice of Jose Carreras. The entire class sits in darkness; suddenly drawn in. Some smile lightly, not yet sure what to think; others settle into their chairs with dreamlike expressions on their faces. A man with a crew cut sits with his legs crossed, a thin smile cracking through the fingers spread across his chin. A young man, unfamiliar with classical music and a first timer in the class leans back, arms crossed, a confused look on his face. His friend, however, looks as if he’s suddenly discovered something wonderful. The tenor sings that he is uninspired, that he cannot write his article; then, a sea of orchestral music pours from the speakers and the opera’s heroine enters the scene. Not one student -- not even those

who claim to know the opera well -- gives their attention to anything but the screen. The chests of women in the class rise high and fall heavily with unconscious, affected sighs -- a high note from the soprano and a young man’s eyes close for longer than a blink; the voices permeate every soul cramped in the hard wooden desks. “I don’t mind that your eyes have stolen my heart,” sings Rodolpho, and for one moment, one speck of time -- every person in that room felt something.

Nearly an hour passes before the announcement of a fifteen minute break jolts the students into sharing their impressions of the course.

“I was baffled for the first 45 minutes of the class,” says English major Patrick Horn, who enrolled in the 102 section. “Then I thought: Okay. This is really cool. I can handle this.” I ask if he listens to opera, or classical music of any kind. “I do now!” He replies with a laugh. “Actually, I’d always had some interest; I think I once checked out Classical Music for Dummies from the library, but never actually read it.”

“It’s like Shakespeare,” says

Humanities major Claudia Brown. “The music, the flow of the words, the sounds -- there’s so much depth.” She adds that rediscovering opera -- to her -- is like rediscovering Shakespeare. “You forget what you were missing. This class is an absolute luxury, to be able to read the libretto and discuss it with people who care about the literature.” It takes the students a few minutes to settle back into their seats after the break, but the dreamy expressions and deep sighs resume once the lights are down. The chorus on the stage seems to stare back at the class, taunting us: we’re here, and you aren’t. The students are stone-still in their seats during the duet between Musetta and Marcello and an earthquake of laughter rattles them as an old man receives an outrageous bill for our heroes’ dinner. A smile even breaks the plaster of “Lilith’s” face.

At a quarter to ten, few notice that the class has gone over time. Some begin to quietly load their books and papers, eyes still glued to the screen -- but most have completely forgotten where they are. A flicker of neon and the harsh lights snap us back to reality.

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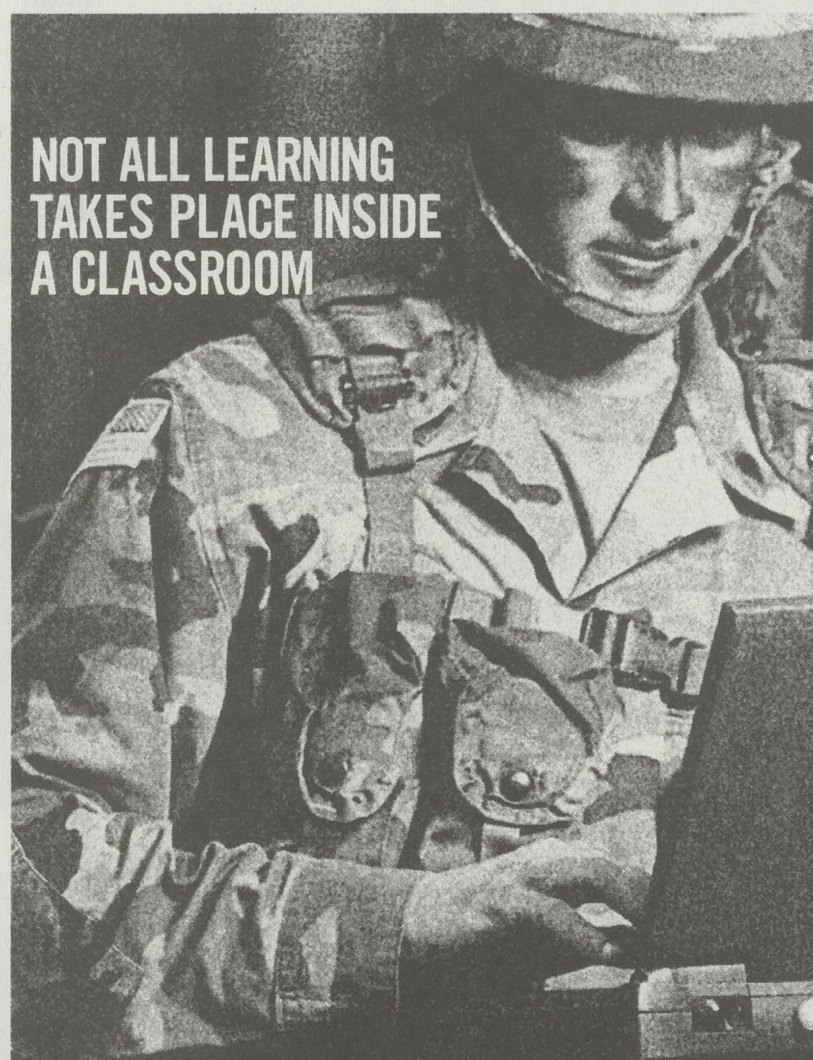
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# I'm Back

Jacqui Brown



COURTESY OF SUSIE SPECK MAYOR

I have to admit, it gives me great pleasure to be back at school, this wonderful place full of adults, young and old, some faces familiar, some not. After months of 'mothering,' a stranger's smile in the school hallway is a lovely reminder that I'm more than just a response to 'come here', 'can I have', 'why not?' or 'can we go.' There's only so much cranial capacity for doing for others before we explode.

I think most parents (or maybe it's just me) would agree that one summer -- one crazy two and a half month stretch of time -- can feel like a lifetime, like an overwritten novel with a plot that drones on and on with no end in sight. Of course, it always starts out wonderfully. That last day of school in June leaves parents feeling relieved, even a little light headed because we don't have to pack lunches or scream at anyone or do last minute homework as we rush the kids out of the house. We finally get a break.

It's over. It's June. It's

SUMMER VACATION! We cut the kids some slack at first, letting them sleep in and stay in their jammies all day. We let them eat in front of the TV, play their radio reasonably loud or even veg out in front of the Nintendo 64 for hours at a time. But somewhere around the fifth day they start looking a little rough around the edges. Hair-washing has come to an abrupt halt, bathing is, of course, for losers

and as far as changing their pajamas is concerned, they say they're comfortable until they're crusty (whatever that means).

This is when we decide it's time to step in and draw the line. The rules of engagement get posted. Bathing, whether voluntary or by force must be done twice a week, with one of those times to include a hair wash. The mounds of clothes one has to

shuffle through on the floor of their room in order to open a window to let fresh air in and foul air out must be gathered once per week, and taken out to the laundry room.

“

I think most parents would agree that one summer can feel like a lifetime, like an overwritten novel whose plot drones on and on with no end in sight.

”

Kids are a funny breed, (okay maybe it's just my kids); they appear to be listening, but when we're done speaking, they look at us with that glazed over look like we're from another planet and ask "What? What do you want?" That surly attitude just about makes you want to poke them in the mouth. (Of course good parents would never do this). And this is only the first week of summer we're talking about

so far. We haven't even gotten to the organized parts.

Most kids love the idea of summer camp, but I had to force my eight year old into the car screaming and kicking while tightly squeezed in my arms (okay, for about two seconds I felt horribly guilty) all the while balancing his golf clubs, back pack and lunch. You'd think I was sending him off to 'Torture-Ville.' Hah, I laughed in the face of fear as I shook him from my

leg. "You will golf and you will love it!" I said. Well, after one day, the golf coach told me that he was not golf course worthy. I threw back my head and boy I'm insulted, because my son has golfed for years with his father...Aah! I see the problem now. I understand. My son turns into somewhat of a maniac left to his own devices. I beg the coach to send him out with someone taller than he is (at

eight he's five feet tall) and what do you know, it works out. One week of golf camp down, one week of gymnastics to go. This camp he loves because he can fling himself around and they actually give him a merit badge for it.

My daughter on the other hand spent every day -- except the first and last week of summer -- at school. This in turn meant that mummy needed to be available four times a day for pick up and delivery. She even infiltrated my sacred grounds at LAVC for a night class in English so she could meet her credits at high school. She did wonderfully though and I'm very proud of her.

So, you see, being back at school is the easy part of my year. It's my sense of place. My sure thing. My kids will be fine and my husband even better (providing he's allowed to golf whenever he wants) because let's face it, when Mom's happy, the whole house is happy. So to all of my fellow students, welcome back and have a great year.

## 'Andrews' continued from page 2

The bottom line is this: women feel good when they get affection, men feel good when they have orgasms. So in a sense, men and women are really looking for the same thing when it comes to relationships -- something that makes them feel good. Tom Leykis helps men avoid disappointment and complications in that pursuit.

Why do women have a problem with that? Is it because they don't believe that men -- initially -- only want them to shut up and get naked, or do they just not want to believe it? Or is it because

they're tired of being "used for sex?" If that's the case, then those women should definitely listen to the show. By learning and accepting how most men think and what their intentions truly are (despite what men may say to convince them otherwise), women can learn to avoid situations where they might be treated differently than they expect. But more importantly, women can begin to develop realistic expectations of the men they date.

## 'Kennedy' continued from page 2

Dedicated audiences listening to Leykis 101 (golden rules for men) should really be learning Common Sense 101. Leykis 101 is not a valuable tool. Learning so called "skills" intended to empower and unleash guys to "get girls" is very immature, ego driven and shallow.

Surprisingly though, millions listen. But so what? Millions listened to Hitler and hundreds flocked to Jim Jones. It doesn't mean that what they were saying was right. We should

not support a man that spends all his time talking about things that leave us morally and spiritually bankrupt. Leykis touches many listeners and could help change the world with positive encouragement to the masses. He chooses not to.

Leykis listeners, start mixing your Kool-Aid.

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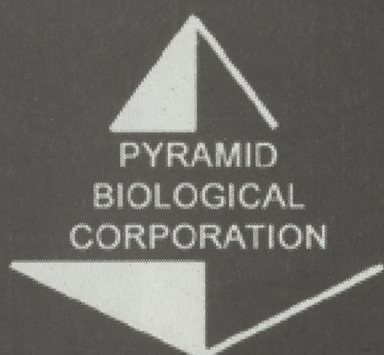
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# Celebrating Mexican Independence Day

PHOTOS AND TEXT BY TAMMY ABBOTT



On a warm Sunday afternoon, thousands of people flocked to Olvera Street in downtown Los Angeles to celebrate Mexican Independence Day. Although there were festivities all over Los Angeles, this plaza, where Los Angeles was born, became the heart of the celebration — as it does every year. In a colorful carnival atmosphere, the sounds of live music filled the air.

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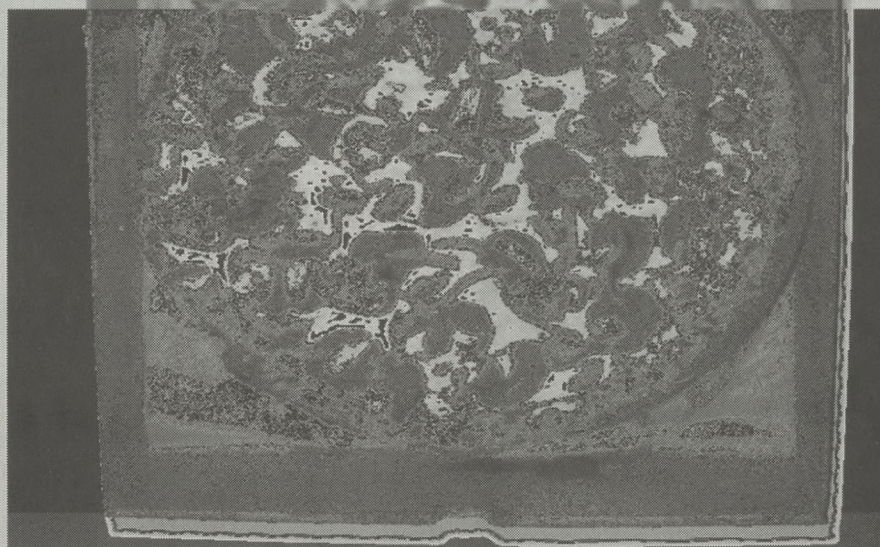
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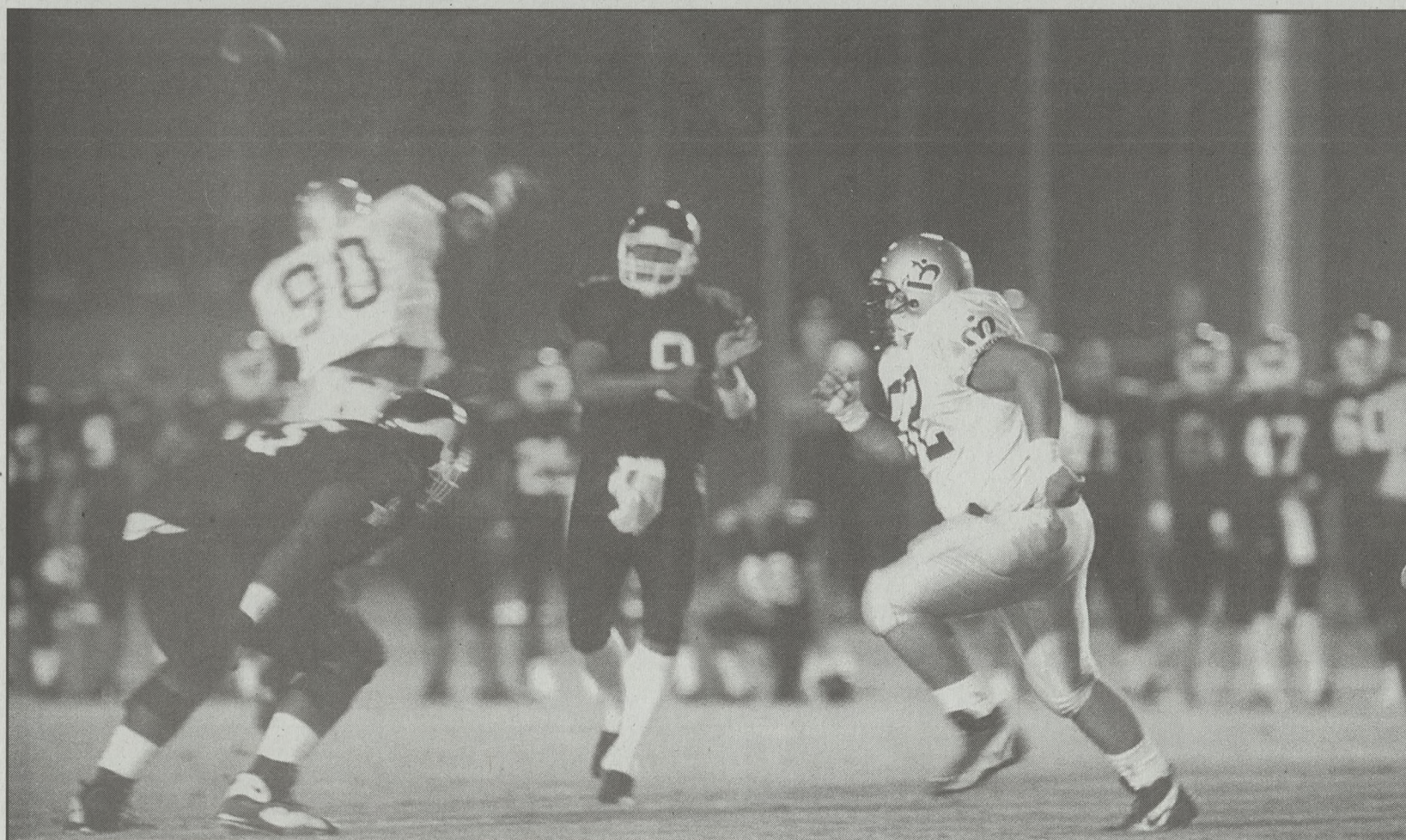
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# Sports

7



STAR PHOTO/ERLINDA OLVERA

(Left) Football defender Travis Best nearly blocks a pass attempt by Long Beach Viking quarterback during a 24-15 loss last Saturday.

(Bottom) Monarch forward Claudia Passalacqua fights for the ball Tuesday against a Lady Vaquero of Santa Barbara City College. At press time Santa Barbara was ahead 2-0.

## NFL Starts Season Right

BY VICTOR CORONA  
STAR REPORTER

What a way to start another season of football. With baseball recovering from an averted strike and basketball and hockey still on vacation, the national football league showed why it has become America's sport to watch.

The league opened its season with honor, class, respect and excitement. Preparing to watch the opening game on television, I began to flip through the channels when I saw a concert in the middle of Time Square. My first reaction was that it's probably a singer promoting his album on MTV, but

as it turned out ESPN was showing highlights of the "The world largest tailgate party," an event the NFL put together as part of their opening week kickoff.

The NFL began its season on Sept. 5 and hosted a concert in Times Square to honor those killed during Sept. 11. Performers included Bon Jovi, Eve, Alicia Keys and Enrique Iglesias. The concert led up to the opening game between the San Francisco 49ers and the New York Giants. Just before the start of the game, New York City officer Daniel Rodriguez sang "God Bless America" as fellow policemen, firefighters, members of the armed services and construction workers, who helped clear the rubble of

the World Trade Center Towers, unfurled a 40-yard U.S. flag. Following the National Anthem there was a flyover by two Navy helicopters with U.S. flags waving in the breeze.

As for the game, starting the season on a Thursday affected both teams as they struggled to score points. The 49ers eventually prevailed 16-13 on kicker Jose Cortez 38-yard field goal. The NFL continued its festivities three days later as the rest of the league opened the season -- and what an exciting Sunday it was. The NFL proved to be a class act in commemorating the victims and heroes of Sept. 11 and a Sunday of great games proved why football is the game to watch.



STAR PHOTO/SALVADOR AGUILAR

### Science Teachers



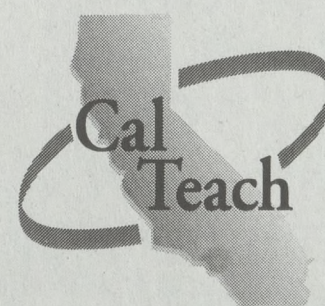
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## *Valley College Remembers 9/11*



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LAYOUT BY SALVADOR AGUILAR | TEXT BY TAMMY ABBOTT



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On Sept. 11, 2002, students expressed in words, deeds and images the profound sorrow at the loss of life during the 9/11 terrorist attacks. Memorial services were held at 11 a.m. and 6 p.m. in Monarch Square.



STAR PHOTO/TAMMY ABBOTT



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